

Merry Christmas



KING SOLOMON said, "It is better to be a live dog than a dead lion." Merry Christmas.

It is better to be a little exhibitor with little troubles than a big exhibitor with a chain of theatres reacting like a chain and ball upon profits.

One became resigned during the War to making sacrifices. We are at War now, economically at War, just as devastating as the powder of cannons, just as shocking to the nerves as the shell-shock of 1914!

But with the spirit of 1914-18, we will win victory from defeat! Merry Christmas.

We have at the head of Canada, as Prime Minister, The Rt. Hon. R. B. Bennett, statesman, business man, humanitarian and idealist. Ingredients of quality which should make a Christmas pudding for Canada, the taste of which will remain pleasant to our appetites for many Christmases to come. Merry Christmas.

We need statesmanship with vision, we need sound economic business sense, we need that understanding quality of human needs, of human suffering, and we need ideals. We have these necessities in Canada!

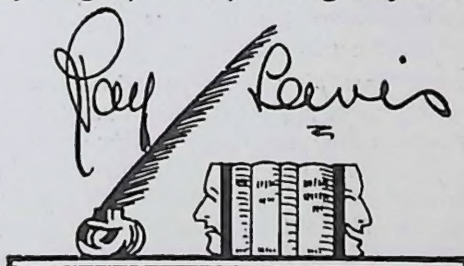
It was an idealist that gave us Christmas. It is a world of idealists, who still make Santa Claus, not a legendary figure, but a reality.

We need ideals today as much as we have ever been in need of them, since we as humans sensed and developed civilization.

We need ideals to replace vanishing cash, to be our Rock of Gibraltar, our Rock of Ages upon which we can build a nation, an Empire, a world's security for Peace and Prosperity, such as gold can never build.

We make leaders, we make governments, we make a nation and nations by ideals and common sense.

Hold fast to the Eternal Consciousness of Right, of Faith, of Doing. All other things pass away, all other things are of the world, belong to the world, poor old Man World! Only Right, Faith, Doing is yours alone! If you are aware of your treasures, your Christmas will be merry! Be aware; and beware of gold standards of Happiness, which come and go. Remember, Christmas will go on forever. Merry Christmas!



RAY



RAY LEWIS

PRESENTS

AT THE Carlton Theatre, Wednesday, December 23rd, there will be staged a Christmas Treat Show, for approximately 1,000 guests of the Ward 2 Ladies' Liberal-Conservative Association.

Through the courtesy of the Carlton Theatre management, the theatre has been donated for the occasion.

"Tom Sawyer," a Paramount feature will be presented, through the courtesy of the Famous Lasky Film Service.

It is expected that the attendance will be largely juvenile, as the invitations extended by the Ward 2 Ladies' Association have been worded to contain a special invitation to bring the children.

500 Christmas stockings containing oranges, apples, nuts, candies, etc., will be distributed from the large Christmas Tree, brilliantly illuminated. The entire arrangements for this Christmas treat have been in charge of the committee, the members of which are the officers of the Ward 2, Ladies' Liberal-Conservative Association, under the convenorship of Mrs. Joshua Smith (Ray Lewis).

In addition to the 500 Christmas stockings, 80 hampers, containing roasts, vegetables, fruits, butter, tea, will be distributed to families, to furnish the Christmas dinner!

The Christmas Good Cheer has all been managed through the generosity of donators.

AROUND Christmas time our thoughts become retrospective; and we have a tendency to think of all the old-timers we know, still functioning as Showmen in Canada.

There is Fred R. Purcel, Manager of the Lyric Theatre, Simcoe, Ont. Mr. Purcel has been running the Lyric since October 14th, 1909, a period of 22 years, and has increased his admission price from the early '09 days of 5c to 35c top price charged now. "Queen Elizabeth" with Sarah Bernhardt, a Famous Players feature, among the first feature pictures made, played the Lyric.

Mr. Purcel has played all the trademarks, and during the entire period has managed to maintain friendly business relationships with all the Exchanges. We wonder how the changes in Show Business effect Mr. Purcel, and whether he longs for the old days of the orchestra and the billing which heralded, "The greatest picture that was ever made, cost two million." By the way remembering orchestras, we recall that the Lyric orchestra had quite a reputation of its own throughout Ontario; and this again awakens memories, brings to mind the Daly-Romanelli Show Business of the Tivoli Boom days, and the Uptown big business of the Jack Arthur days!

Days and nights we should say, with the urge vested in the public to go out and see a show, for a show meant everything in picture Entertainment, Orchestra, atmospheric prologue, vaudeville, shorts, and the feature, a program partly canned, and partly human, the human contribution had to be excellent, or it was "canned."

TODAY in glancing over our files we find a letter from Wilford Beaton, editor of the Hollywood Spectator, an open letter to Chase National Bank, William Wrigley, Jr., Harley L. Clarke, Albert D. Lasker, and John Hertz.

Beaton takes a "rise" out of the bankers, as follows:

"For three years the screen has been shrieking its way towards financial ruin. Following a course charted so plainly that a blind man should have been able to see it. And when Paramount approaches the brink, it gets Wrigley to pour in money made in the chewing gum business, and Hertz to pour in some that comes from taxicabs, and think its troubles are over."

If the troubles of Motion Pictures are money-troubles; and Messrs. Wrigley and Hertz have placed a sufficient amount of capital into the Industry, then "All's well that ends well." I see no reason why Wrigley chewing gum, or Hertz taxi dollars are not as good as the dollars of Kuhn, Loeb & Co., to a modern age which is not interested in differentiating between bankers and bankers. In fact it seems quite logical that both Mr. Wrigley, Jr., and Mr. Hertz should invest in Motion Pictures, since they make their money by serving the public through ventures as speculative as Show Business.

Editor Beaton thinks, however, that the Industry is not in need of finance, that it has millions in its own pockets, "impatient to be spent."

We do not know where these millions are secreted, we may be able to guess, or conclude that if any of our showmen have locked away a million, or two, or three, the wife is holding the key; and when asked for it keeps on saying, "I accidentally swallowed it!"





Season's Greetings

and Best Wishes for a

PROSPEROUS NEW YEAR



WESTERN ELECTRIC IN U. S. A.
AND IN OTHER COUNTRIES

Toronto Theatres

LOEW'S—Manager Jules Bernstein—"West of Broadway," a Metro-Goldwyn-Mayer production, with John Gilbert, Madge Evans, Lois Moran, and El Brendel. John Gilbert returns from the war with El Brendel. He is very ill, and on returning finds his fiancée engaged to another man. He meets Lois Moran and they are married that night. Next morning when Gilbert wakes up, and is fully recovered from a drinking bout, he realizes what he has done, and tells Lois to go and see his lawyer. He returns to his Arizona ranch, but Lois, sick at heart, beats him there. She tries to win his love, but is unsuccessful, as he will have nothing whatever to do with her. Finally when one of the men working on the ranch falls in love with her, he realizes what she really means to him, and they are reconciled. Miss Moran gives one of the best performances of her career in this production, and Gilbert shows a great improvement over his last piece of acting. It is directed by Harry Beaumont, from the story by Ralph Graves and Bess Meredith.

UPTOWN—Manager Tom Daley — A Universal film, "Reckless Living," with Ricardo Cortez, Mae Clark and Norman Foster, supported by Marie Prevost and Slim Summerville. Mae Clark and Norman Foster run a speakeasy, and are connected with Ricardo Cortez, who runs a betting place. Ricardo is in love with Mae, and his attentions to her are greatly resented by her husband Norman. Ricardo helps Norman buy a taxicab, in order that he might go straight. He bets his wife's money on a race and loses it; to square himself, he takes the blame for a gun found in the apartment. However the blame is fixed on Ricardo; but Mae leaves her husband. She returns to him later when she finds that he has gone straight.

TIVOLI—Manager James Lynch — Billie Dove in "The Age for Love," supported by Mary Duncan, Charles Starret, Everett Horton and Lois Wilson. Billie Dove marries Charles Starret, but is very bored with the home life. She insists upon going back to her position, and Charles is very resentful of her success. They have a quarrel and are divorced. Later meeting her, and feeling that he cannot stand the life he is leading, as he has remarried, he wants to go back to her. But his wife calls Billie and tells her that she is going to have a baby. Billie leaves for Paris, but does not make any kind of headway with her work, as she realizes that she still loves Charles. They are brought together again when the hero's wife leaves him, taking the child with her, as she realizes that he loves Billie. A United Artists feature, adapted from the story by Ernest Pascal.

IMPERIAL—Manager H. V. Knevels—"His Woman," with Gary Cooper and Claudette Colbert. Gary, the captain of a freighter, on the day of sailing, find an abandoned baby on his ship. He hires Claudette Colbert as the nurse, when she tells him that she is the daughter of a missionary. However, she is recognized by the mate, as one of the girls of a very disreputable dive. He tries to force his attention on her, but is caught by Cooper, who knocks him overboard. When they arrive in New York, Cooper is charged with attempted murder by the mate, but to save him Claudette admits her past. Gary will not have anything more to do with her, but when the baby becomes sick, she returns to take care

of it, and when he realizes how much she loves the child Gary forgives her. Directed by Edward Sloman for Paramount.

SHEA'S—Manager Jerry Shea — Lewis Stone, Doris Kenyon and Evelyn Knapp in "The Bargain." Lewis Stone wants to send his boy to Europe to study art, as he feels by doing this he will be recompensed for the career which he has not been able to continue. However the boy disappoints him, by telling him that he intends to go into business and marry. Stone's wife insists that he stop business for a year and paint. When his portrait is done, he discovers that all his money has been lost, by a business investment. He sells his portrait, and gets a job as publicity director of a large firm, and is thus able to send his son and son's wife to Europe. A First National picture, directed by Robert Milton.

Judgement Favours Northern Electric

The Exchequer Court has rendered judgment in the suits taken by the Northern Electric Company Limited, against Baldwin International Radio of Canada, Limited, covering the alleged infringement of Northern Electric Loud Speaker Patent No. 287240 and its Amplifier Patents 169472, 213999, 226704, 230333 and 270205.

The judgment is in favour of Northern Electric Company Limited and maintains the validity of all its above patents and restrains the Baldwin Company forever from infringements thereof.

The judgment would appear to place the Northern Electric Company Limited in the position of being able to maintain claims for infringement against any users of equipment supplied by the Baldwin International Radio of Canada Limited and covered by the patents to which the judgment refers.

Metro Has Three

Box-Office Winners

The Motion Picture Herald's Box-Office Champions for November has three Metro-Goldwyn-Mayer productions on its list. They are, "Possessed," with Joan Crawford; "The Sin of Madelon Claudet," with Helen Hayes, and Lawrence Tibbett in "Cuban Love Song." Other companies on the list were Paramount with "Touchdown," "Ambassador Bill," a Fox production; Radio with "Are These Our Children"; and "Five Star Final," a First National picture.

Bishop Manager of New Rideau Theatre

The New Rideau Theatre, recently opened by Moorehead and Filman, in Ottawa, has as its manager, a prominent showman, Leonard Bishop. Mr. Bishop is well-known in the motion picture world, and has been the manager of the Regent Theatre, Ottawa, and the Capitol Theatre, Hamilton, Ont.

Canadian ski films were shown in Winnipeg recently, under the auspices of the Winnipeg Ski Club.

"Canada's Capital on Skis" shows members of the Ottawa Ski Club running down the trails of the Gatineau and performing on the jumps and practice slopes of their city. Many, however, had a keener delight in glimpses of the alplands of Skoki Valley, near Banff, Alberta. The speed and thrill of the long white slopes, with their sudden incidents of cornice and hollow are displayed in moments which are much too short.

The New Film on Broadway

By Betty Ross

"FLYING HIGH," an adaptation of George White's musical comedy; directed by Charles F. Riesner; produced by Metro-Goldwyn-Mayer.

An excellent picture filled with laughter and fun is entertaining Broadwayites this week.

Singing and comedy by such people as Charlotte Greenwood whose usual clever brand of acting provokes much merriment in the audience makes this an exceptionally good picture.

Mr. Lahr's old stunt of undergoing a physical test for aviation is uproariously humorous on the screen, especially as the proceedings are conducted by Dr. Brown. The film has the advantage over the stage in the sequence devoted to the "aerocopter" contest, for when Mr. Lahr as Rusty Krause starts on his high-flying stunt the camera follows the machine on his mad journeying before it really rises from the earth. And on the tail of Krause's helicopter sort of invention one perceives the dauntless Pansy Botts (Miss Greenwood), who is not going to permit the husband she has bought and paid for to escape from her.

Up, up they soar, or that is the impression, and at one stage of the supposed flying stunt Pansy, who has climbed into the cockpit, expresses satisfaction at the way the machine is ascending. Her gratification is short-lived, for Rusty informs her that the piece of mechanism that enables them to descend is dangling somewhere near the rudder. The daring Pansy climbs out to get the device, and, of course, she does not have an easy time. Enough is made of this buffoonery to create heaps of mirth.

There are also the hectic interludes of Pansy's apartment, where Rusty spends the night in the bathtub, which mode of rest is not especially conducive to feeling fit enough to get up in the skies and break an altitude record.

Pat O'Brien and Charles Winninger contribute much to the success of this comedy.

"SECRET SERVICE," with Richard Dix, Shirley Grey, William Post, Jr., Gavin Gordon, Fred Warren, Nance O'Neil and others; an adaptation of William Gillette's play; directed by J. Walter Ruben; an RKO Radio picture.

A revival of William Gillette's Civil War melodrama, "Secret Service" which was produced years ago is now being shown in modern talkie form to good effect. It is a love drama of much interest and emotion.

Richard Dix is the Lewis Dumont who poses as an escaped Confederate officer and worms his way into the confidence of Richmond's gallant defenders. His ambition is to lure a Confederate battalion from that part of the front which Grant plans to strike. He is to do this by telegraphing a forged order from the offices of the high command. When little Miss Varney, who had learned to care for him, innocently wins him a commission as chief of the telegraph service, he is sorely troubled. Love wins the day in spite of that rule that captured spies must die before a firing squad.

This is a fine picture of those trying times. You will like it.

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(Special to Digest from Winnipeg)

Winnipeg section of the Alpine Club of Canada held its annual meeting recently, in the Botany Theatre of Manitoba University. After a business hour, the film, "She Climbs to Conquer," was shown for the first time in Canada to a mountaineering audience.

This film shows the complete climb of Mount Victoria by Miss Georgia Engelhard with the guide, Ernest Feuz. The climb was filmed last August and is the finest, from a mountaineering and photographic standpoint, ever made in the Rockies.

A short film, made last March in the Ptarmigan Valley, showing skiing in the mountains, was also shown.

The Coleman Electric Co.

Canada's Leading Theatre Supply House is happy to
extend to Canadian Exhibitors

Best Wishes for a Merry Christmas

and a

Prosperous 1932

"Courtesy With Service"

258 VICTORIA STREET

TORONTO



Show Business



THE MOTION PICTURE report issued by the Honorable E. A. Dunlop, Provincial Treasurer of Ontario, presented the Annual Report of the Ontario Board of Motion Picture Censors, this department which is under his jurisdiction. Major J. C. Boylen, Chairman of the Censor Board, compiled the report which is as follows:

FILMS were submitted by the following duly licensed Exchanges: Canadian Educational, Canadian Universal, Columbia, Excellent, Famous Lasky, R.K.O., First National, Fox, Regal, United Artists, Vitagraph (Warner Bros.).

In addition films were submitted by industrial and commercial concerns, academic bodies and government film bureaus.

Of 2,022 film subjects submitted, 1,471 were approved as submitted, 486 were approved after certain deletions or revisions were made and 65 were not approved.

Two hundred and eight subjects were classified as Universal and 1,828 were sound or talking films.

Of 22,583 specimens of advertising submitted 21,807 types of posters, cuts and slides were approved as submitted; 331 considered objectionable were so altered or treated that they were approved on condition that all copies displayed in Ontario were similarly altered or treated; 445 considered objectionable were incapable of treatment and had to be rejected.

THE development of the talking motion picture has served to remind the public that the motion picture is one of the great things of our time—by some it is regarded as the greatest thing since the printing press. As a medium of expression it has a vividness and a power possessed by no other.

That Canada, more so than other British countries, is almost entirely dependent on the United States for its films, is also being increasingly realized. The propaganda effect of foreign films in the English language is more widely recognized and the safeguarding functions of Censor authorities in British countries are becoming better understood.

In editorially commenting on our present national position with regard to motion pictures a leading Canadian daily newspaper went on to say:

... 'in Canada the screen is a field almost entirely devoted to the presentation of American picture; and now that the talkie has established the motion picture as the popular drama of the country, giving it a substance, an influence, and an importance which could never be claimed for the silent movies, the Canadian stage, as it must now be called, is completely controlled from a foreign country, and there is no native dramatic production to act as a counter-balance to the foreign production; thus producing a situation in Canada which is of first-class importance.'

THE YEAR just closed was marked by the importation of 17 British-made motion picture films. These indicated both the artistic and technical excellence of British production. The advent of talking films seems to have brought a renaissance in British motion picture making. The public is indebted to Regal Films, Ltd., a Canadian distributing organization for these British importations. In addition outstanding British film subjects by British actors are being made by American producers.

While recreation is not the sole purpose of the motion picture, nevertheless amusement films have an economic phase apart from the commerce involved in distributing and exhibiting them. This particular economic phase was brought to the attention of the recent Imperial Conference by representatives of the Federation of Chambers of Commerce of the British Empire who pointed out that

'The cinematograph was one of the most subtle, and therefore the most effective methods of advertising the goods of the nation in which it was produced, and, unlike any other form of advertising, it was paid for not by those whose goods were advertised, but by the audience before whom those advertisements were displayed, it followed that a flourishing export trade in cinema films was one of the greatest commercial assets a nation could possess. The United States with the start given her by the War, had attained an almost undisputed monopoly of this important propagandist machine. In the cinemas of the world, the gospel of American superiority in every human activity was preached and the audiences familiarized with American products.' (The Times, Nov. 4.)

THE economic value to a nation of an export trade in motion pictures is the subject of annual reference by the U.S. Department of Commerce. Its agents abroad report the demand for American made clothes, furniture and other products as the result of the display throughout the world of American-made motion pictures. Mr. Will H. Hays, president of the Motion Picture Producers and Distributors of America, which maintains an organization in Canada, claims that the motion picture has not only "sold" America to its own people but to the world. Mr. Carl E. Milliken, Secretary of this organization states:

'The motion picture, through its unplanned advertisement of American products and a consequent influence upon buying habits has quickly developed into one of the greatest allies of American business, according to the United States Department of Commerce. Throughout the world to-day it is said, people are going to the motion picture as to the animated catalogue for suggestions as to fashions in wearing apparel, furniture and other articles of merchandise....' 'An astute student of economics, returning from Europe recently declared that American films abroad are performing the work of 100,000 sales men of American goods.'

These are not extravagant claims when the place of the motion picture in the life of people to-day is recalled.

WITH the advent of the talking motion picture English speaking countries form the greatest film market. The British Empire appears to be the only unorganized portion of that market. British production is confined practically to Great Britain. But the mother country, as well as the dominions, received her main supply from the United States, the organized and most compact portion of the English-speaking market. If British production and distribution is ever to be anything more than an ideal, concerted action on the part of the British nations is necessary. Such action would make the British market such a factor that it would be in a position to bargain with a competitor, something no British country singly is in a position to do effectively.

(Continued Issue January 2, 1932)

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Short
Subject
Field
Brought
to
Fulfillment
by the
Old
Fighting
Cock

Masquers Comedies . . . Big Names in Big Fun

Rufftown Comedies . . . Jimmy Gleason in
Bugs Baer Laugh Bouts

Traveling Man Comedies . . . Louis John
Bartels Sells Laughs at Par

Frank McHugh Comedies . . . Dizzy reporter
with nose for news.

Benny Rubin Comedies . . . Duke of Dialect
ruling your risibilities.

Mr. Average Man Comedies . . . Edgar
Kennedy's domestic ups and downs cheer you up.

Gay Girls Comedies . . . Gimme Girls Who
Give You Laughs. Featuring June MacCloy.

Manhattan Comedies . . . Big Town Fun,
featuring Daphne Pollard.

Aesop's Fables . . . 26 Animated Cartoons Loaded
With Laughs.

Grantland Rice Sportlights . . . Action
in All Sports for All Audiences.

Vagabond Adventures . . . 13 Mysteries and
dramas in strange lands.

Floyd Gibbons' Supreme Thrills . . . At
the Firing Front with World's Greatest War Correspondent

Pathe Review . . . Super Magazine of the Screen.
and Pathe News . . . Still Clicking Off the Scoops.

Distributed in Canada by Regal Films Limited

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**The
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He's Ready to Do This With

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A Collection of Outstanding Empire-
Made Feature Pictures You Will
Be Proud to Show.

**RALPH
LYNN
in
PLUNDER**

**A
WARM
CORNER**

**Tell
England**

**Uneasy
Virtue**

Titles of Ten of the Group
Are Shown Here. Others
Will be Added as the British
Market is Skimmed for Its
Best Productions.

**Chance
of a
Night Time**

**ON
Approval**

Eventually You Will Show
Empire-Made Features--Why
Not Start Now With

The Victory Group

Distributed by Regal Films Limited

**THE
SKIN
GAME**

**TONS
OF
MONEY**